B Toledo

A Short Visit

The Toledo Museum of Art

Cover:

15. Under the Birches, Evening (1842-43)
by Théodore Rousseau, French (detail)

Rousseau was the guiding spirit among those painters whose work based on direct study of nature transformed French landscape painting after 1830. These artists are best known for their paintings of the forest around the village of Barbizon near Paris. However, this richly colored and luminous autumn image resulted from an intensely creative period Rousseau spent on the open plains of Berry in central France.

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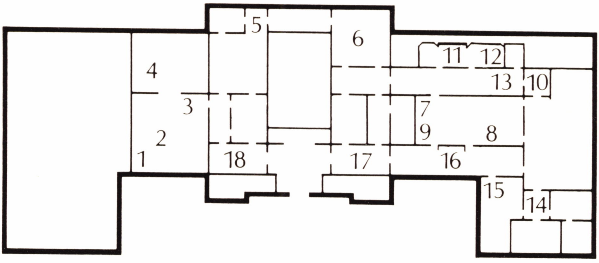
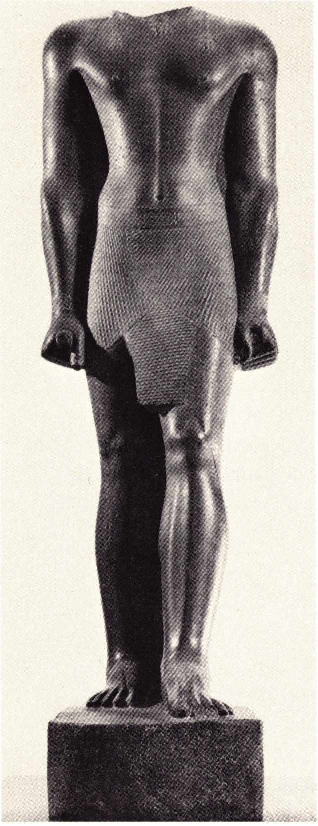
Welcome to the Museum

This guide will help you to find major aspects of the Museum's internationally known art collections by pointing out eighteen works ranging from ancient Egypt to 1960s America. The items are numbered and refer to the Main Floor plan below. As you follow this tour you will encounter many other objects of great beauty and interest. Make your own discoveries along the way, and enjoy your visit. Return often and take part in a stimulating variety of special programs, classes and other events.

Roger Mandle
Director



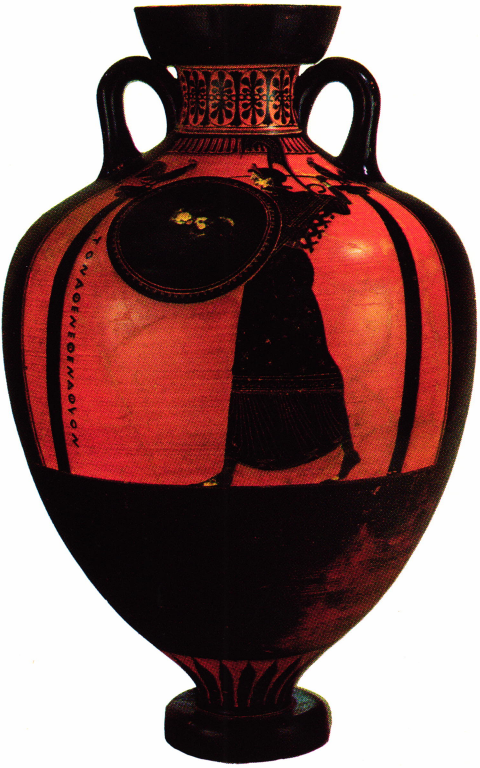
Main Floor



1. The Pharaoh Tanwetamani
664-653 B.C., Egyptian

The Western tradition of rendering the human figure on a monumental scale began in Egypt 2600 years before Christ. The huge statues of pharaohs made there from intensely hard stone are remarkable technical feats. As evidence of the ruler's power, they were intended to preserve his identity for eternity. The sculpture's traditional pose of authority and great size proclaimed the pharaoh's rank, and commanded the reverence due a king who was also a god.

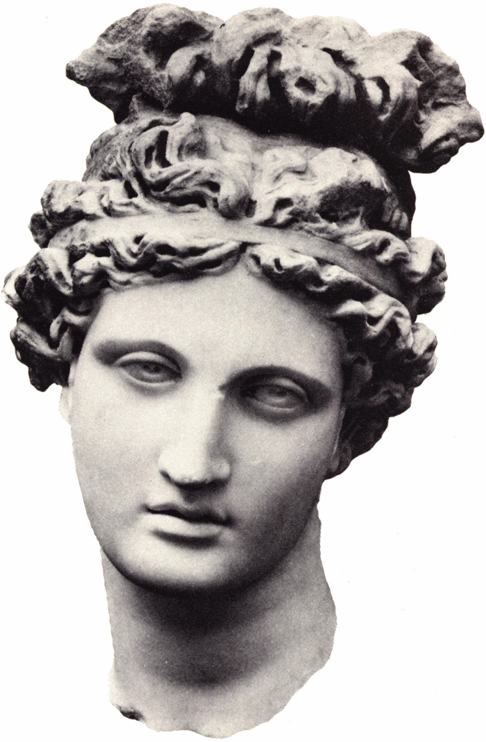
Tanwetamani was a Sudanese of the Kushite line of rulers. This is the only known statue of him. It was erected in the Great Temple of Amon at Gebel Barkal, the Kushite capital of Egypt. When the Kushite kings fell from power, the temple and its figures were destroyed. The head of this statue was probably lost at that time.



2. Panathenaic Amphora
by The Kleophrades Painter,
about 490 B.C., Greek (Athens)

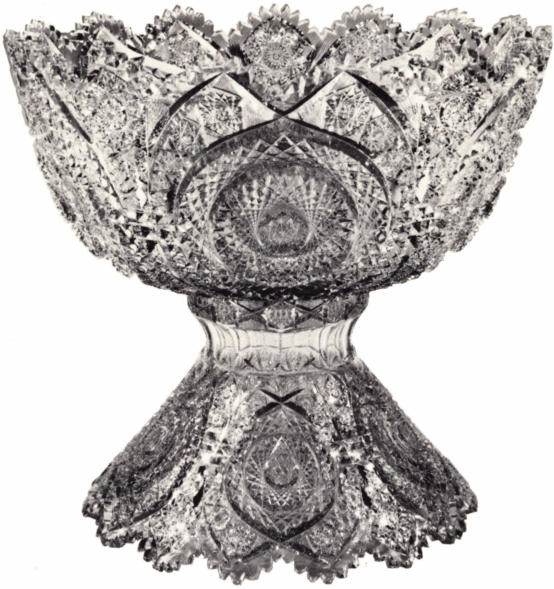
Greek vessels for storing and serving food and drink are the most refined pottery of ancient times, and the wares of Athens were recognized in their own time as the finest in the Mediterranean world. This special type of amphora (a storage jar for wine or oil) was a prize to victors in the athletic contests held at Athens during the Panathenaic Festival.

Vase painting is the best surviving evidence of Greek pictorial art. One side of this prize amphora shows the armored figure of the goddess Athena, patron and protectress of Athens. On the reverse are two contestants and a trainer for the pankration, a five-part event similar to the modern Olympic pentathalon. Vases of this type were commissioned by the city-state of Athens and were valued not only as trophies but also for the costly olive oil which filled them.



3. Venus, about 200 A.D., Roman

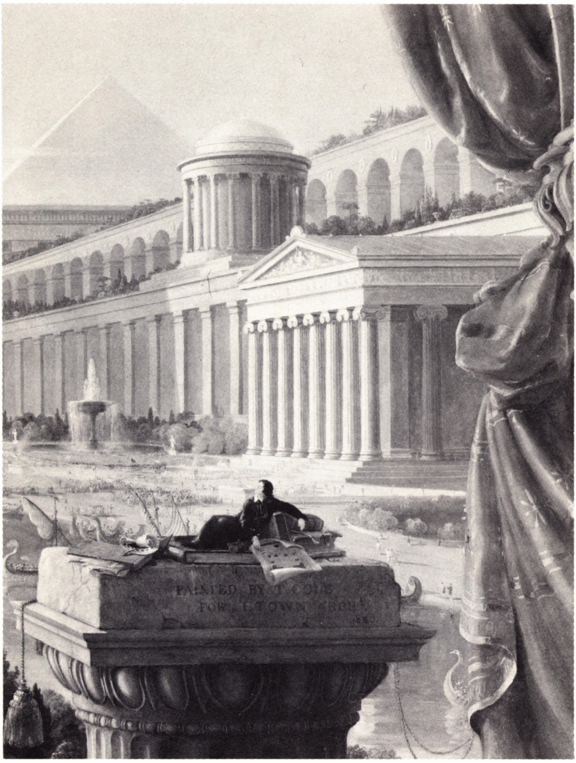
This elegant marble head probably belonged to a full length figure placed in an elaborate architectural setting at an unknown site in Asia Minor. The contrast between deeply cut hair and smoothly polished flesh exemplifies the dramatic textural effects prized by Roman taste of the period, while the brooding eyes signal the introspective mood of an empire increasingly troubled by military, political and economic crises.



4. Punch Bowl and Cups (1903-04)
Libbey Glass Company, Toledo

Toledo's leading industry, glass manufacturing, was established when Edward Drummond Libbey, founder of the Museum, brought the New England Glass Company from Massachusetts to Toledo in 1888. Renamed the Libbey Glass Company, it became nationally known for the deeply cut glass fashionable from the 1890s to about 1915.

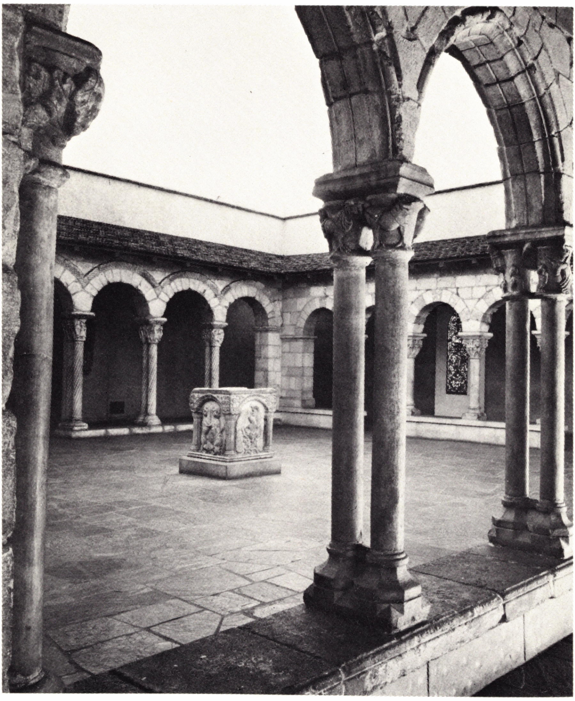
Like other manufacturers of the time, Libbey made large, complex special pieces to show at the great international fairs. Among Libbey's most spectacular efforts are this punch bowl and cups made for the St. Louis World's Fair of 1904. The bowl and stand were so large that a team of the factory's best craftsmen were required for cutting and polishing it.



5. The Architect's Dream (1840)
by Thomas Cole, American (detail)

The poet William Cullen Bryant described this picture as "an assembly of structures, Egyptian, Grecian, Gothic, Moorish, such as might present itself to the imagination of one who had fallen asleep after reading a work on the different styles of architecture." This striking fantasy illustrates vividly the imaginary presence of the past which inspired artists of the Romantic period.

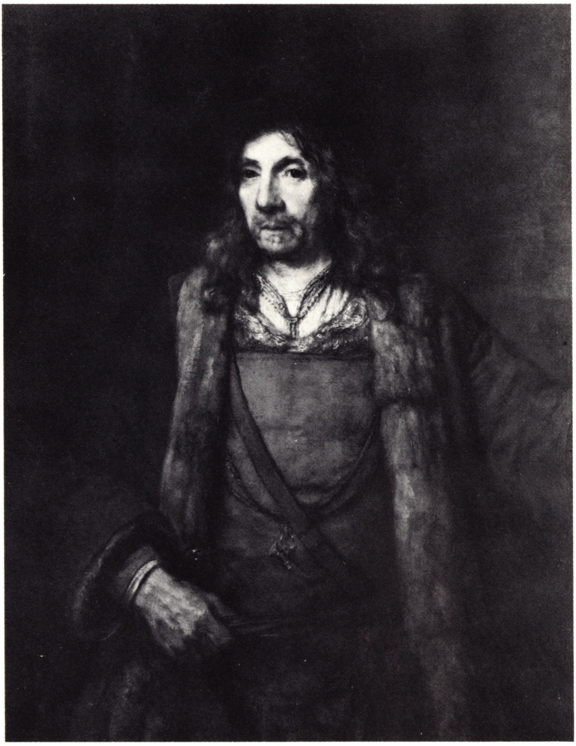
Cole was America's first major landscape painter. In this painting he showed great skill in his manipulation of scale, exaggeration of the size of buildings in relation to ant-like human figures, and placement of the whole theatrical conception in a plunging perspective.



6. The Cloister, 12th-14th centuries, French

The Christian Church was the chief social institution of medieval Europe. The spread of monasticism beginning in the 11th century was responsible for many of the largest building complexes of the Middle Ages.

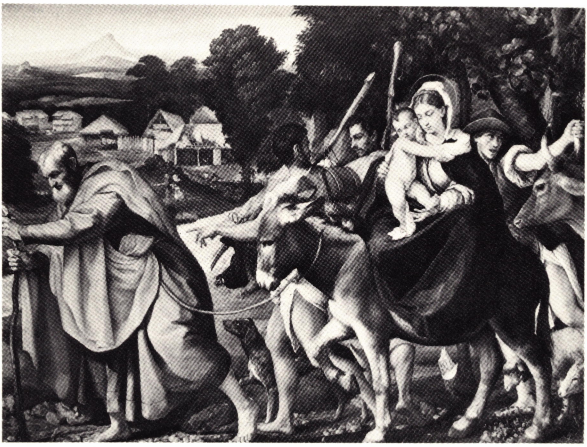
A monastery cloister was an open corridor for meditation and study which surrounded a central garden. These colonnades from three cloisters in southwestern France show successive stages in architectural and sculptural style. The late 12th century Romanesque arches from Cuxa in the Pyrenees are heavy and strongly geometric. The St. Pons colonnade was built about 1200, and though the arches are still round, the twin columns are higher, lighter and more elaborately decorated. The capitals have scenes from the life of St. Pons and from the Old Testament. The Pontaut colonnade with its pointed arches shows the fully developed Gothic style of the late 14th century. The subjects of these capitals are secular, among them musicians at a wedding and grotesque animals.



7. Man in a Fur-Lined Coat (late 1650s)
by Rembrandt van Rijn, Dutch

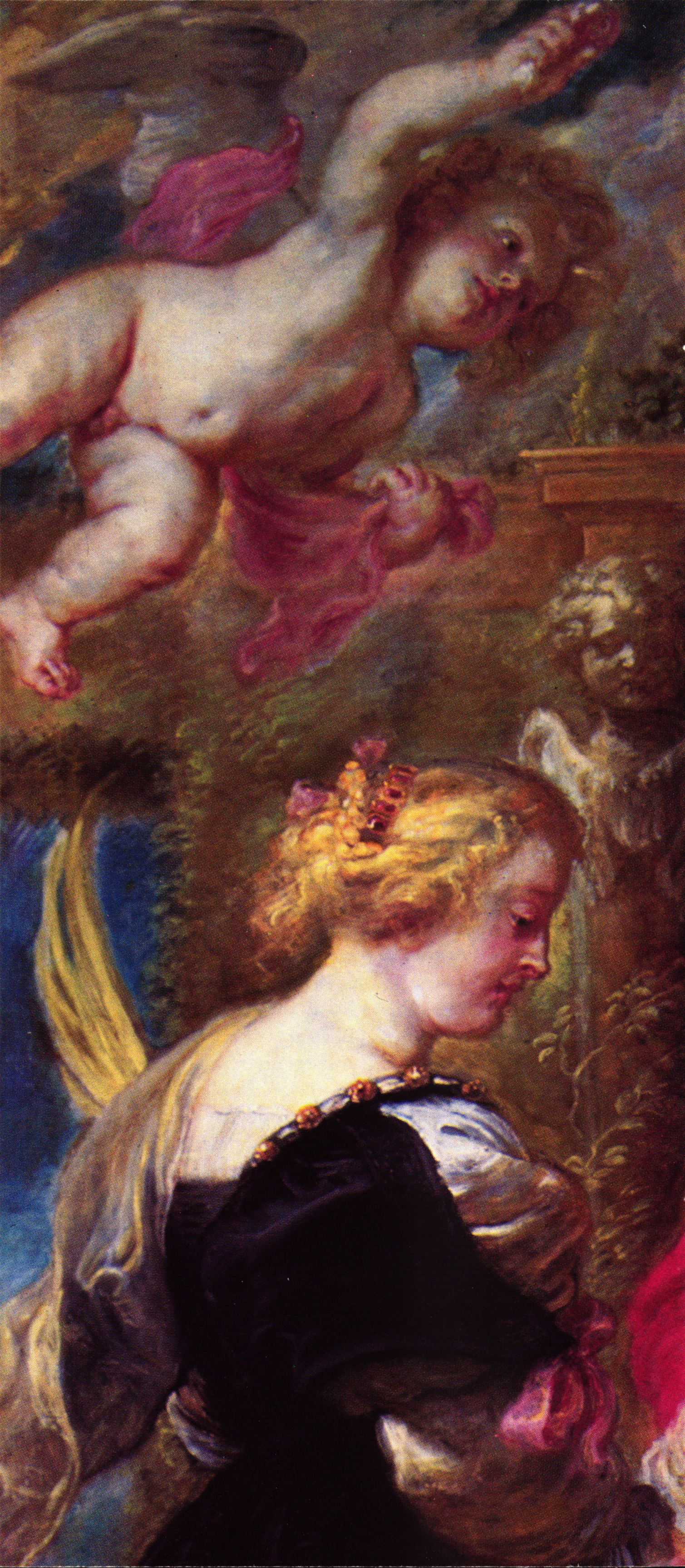
This moving portrait was painted during the decade in which Rembrandt's art reached supreme heights of spiritual and emotional expression.

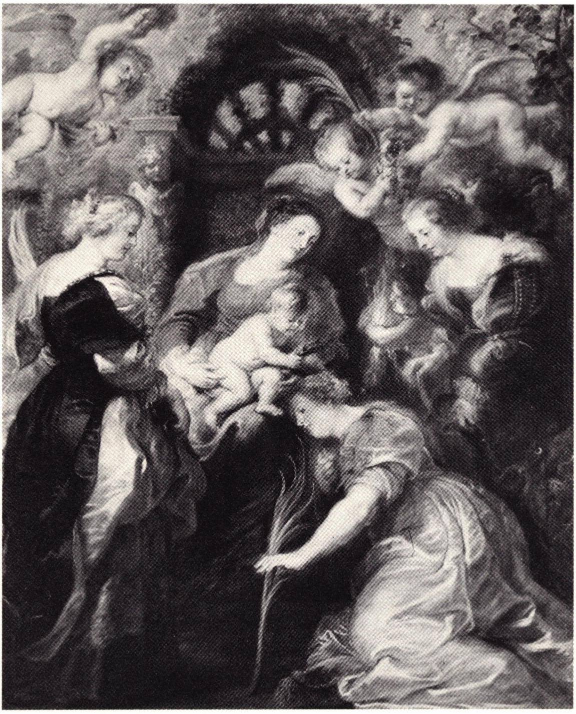
Rembrandt's greatness as an artist is evident in his portrayal of the sitter's intensely introspective mood. Rembrandt's subtle understanding of humanity was heightened by his consummate mastery of painting. He employed powerful brushstrokes and resplendent, glowing color to create this unforgettable image of a man worn by the experience of life. Rembrandt often used exotic costumes of the kind worn by this man in portraits for which family members or friends were the models.



8. The Flight into Egypt (about 1545)
by Jacopo Bassano, Italian

Bassano's contribution to the greatest period of Venetian painting was his integration of closely observed realism with the developments in color and artistic style shared by his contemporaries Titian and Tintoretto. This subject from the childhood of Christ is a masterpiece of Bassano's early maturity combining tender details of family and country life with stage-like compression of figures. Bassano's excellence as a painter of animals was particularly admired by his contemporaries.

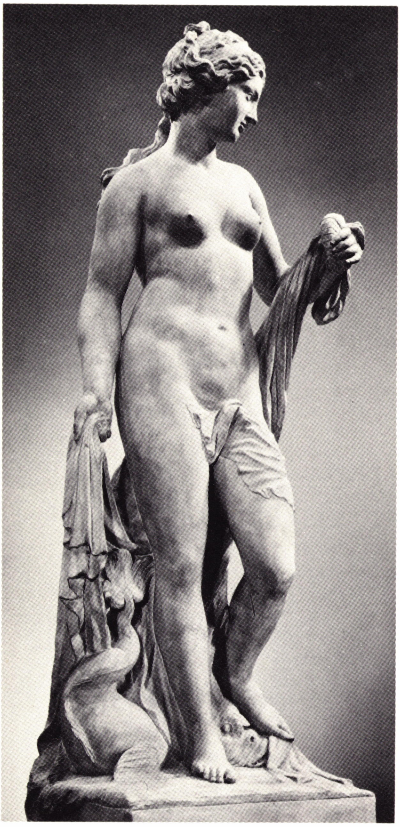




9. The Crowning of Saint Catherine (1633)
by Peter Paul Rubens, Flemish

Rubens was internationally famous, and the monarchs of Spain, France and England vied for his services. He was also a respected diplomat who carried out exacting tasks for the rulers of his native land, now Belgium.

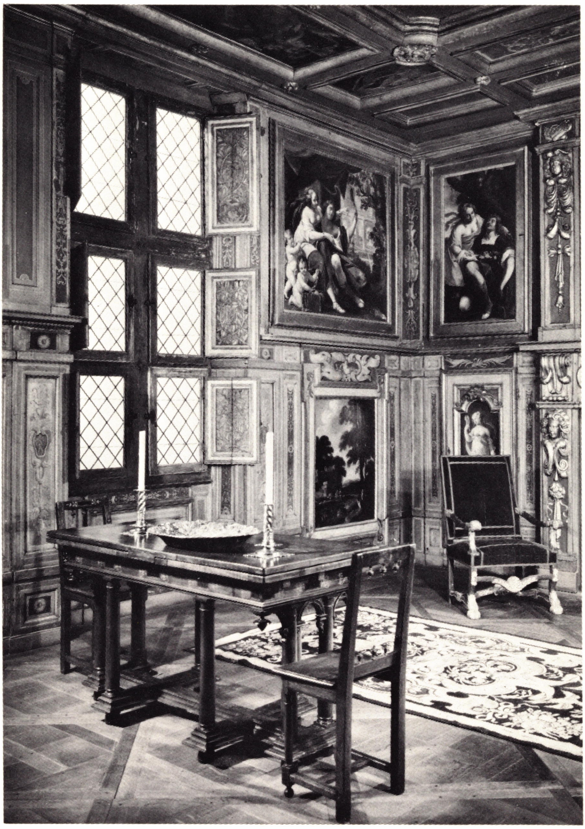
Rubens painted this monumental canvas for the church of the Augustinian Friars at Malines, near Brussels. St. Catherine was an Egyptian martyred for her faith in early Christian times. Rubens shows the dream of St. Catherine in which she is crowned by Christ. Two richly dressed martyr saints associated with her—Apollonia on the left and Margaret on the right—are witnesses. Rubens probably used his second wife Helena Fourment as a model for these figures. Cherubs bring wreaths and the palms of the saints' martyrdom. The flowing movement, splendid color and luxuriant forms of this altarpiece make it the finest religious painting by Rubens in America.



10. Amphitrite (1654-58)
by Michel Anguier, French

Anguier had a key role in introducing the Roman Baroque style to France. He was also an important link between the delicacy of late Renaissance art and the robust classicism of the court sculptors who glorified Louis XIV.

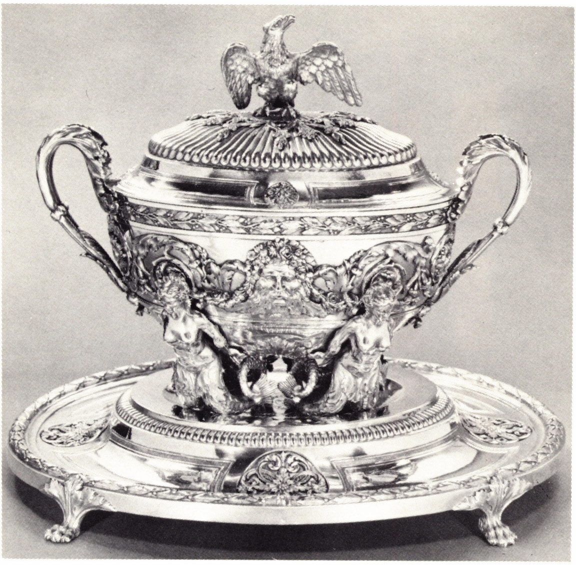
In Greek mythology Amphitrite was the wife of Poseidon, god of the sea. Anguier's figure was one of fourteen gods and goddesses made for Nicolas Foucquet, the leading French patron of artists of his time. This gracious composition has long been famous. It was copied for Versailles, a rare compliment, and for well over a century after the Museum's limestone figure was made, small bronze versions were sought by private collectors.



11. Room from the Château de Chenailles
about 1640, French

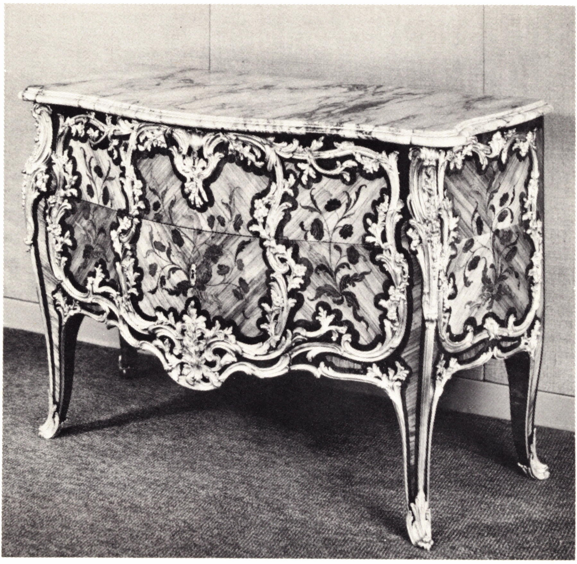
This luxurious small room was the "cabinet" or private study of François Vallée, who owned Chenailles, located in the Loire Valley near Orléans in central France. The scheme of richly gilt and painted ornament which frames scenes set into the wood panelling is a French development of decorative style originated in Italy during the Renaissance.

The subjects of the paintings reflect the literary and scholarly tastes of Vallée, a government official who was head of the treasury and an overseer of the royal household of Louis XIII. The upper level shows episodes from a famous epic poem by the Italian poet Tasso, the story of Rinaldo and Armida. The lower level depicts classical landscapes and allegorical figures.



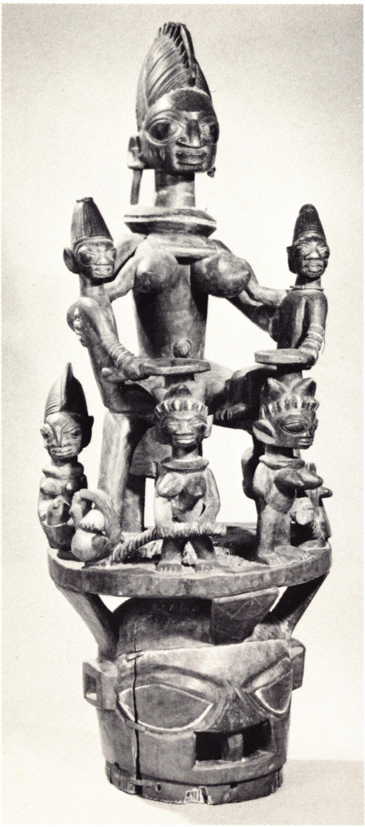
12. Tureen and Stand (1783-84)
by Jacques-Charles Mongenot, French

Parisian silver was unrivalled for sophisticated design and refined workmanship. It is thus not surprising that the Pignatelli family of Naples commissioned from a French silversmith the table service to which these pieces belonged. Mongenot achieved grandeur in this ensemble with neoclassical floral ornament and fluting borrowed from ancient Greco-Roman sources, and by the mermaid supports which show a more fanciful Italian influence.



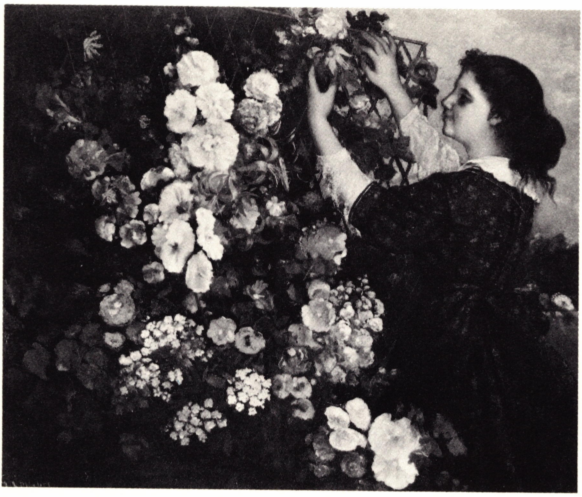
13. Commode (1767-72)
by Joseph Baumhauer, called Joseph, French

This commode is a masterpiece of rococo style by a German-born cabinetmaker who worked for the French court. His brilliant, flowing composition of wood veneers, gilt bronze and marble displays the expert grace and confident style that made French taste the model for all Europe.



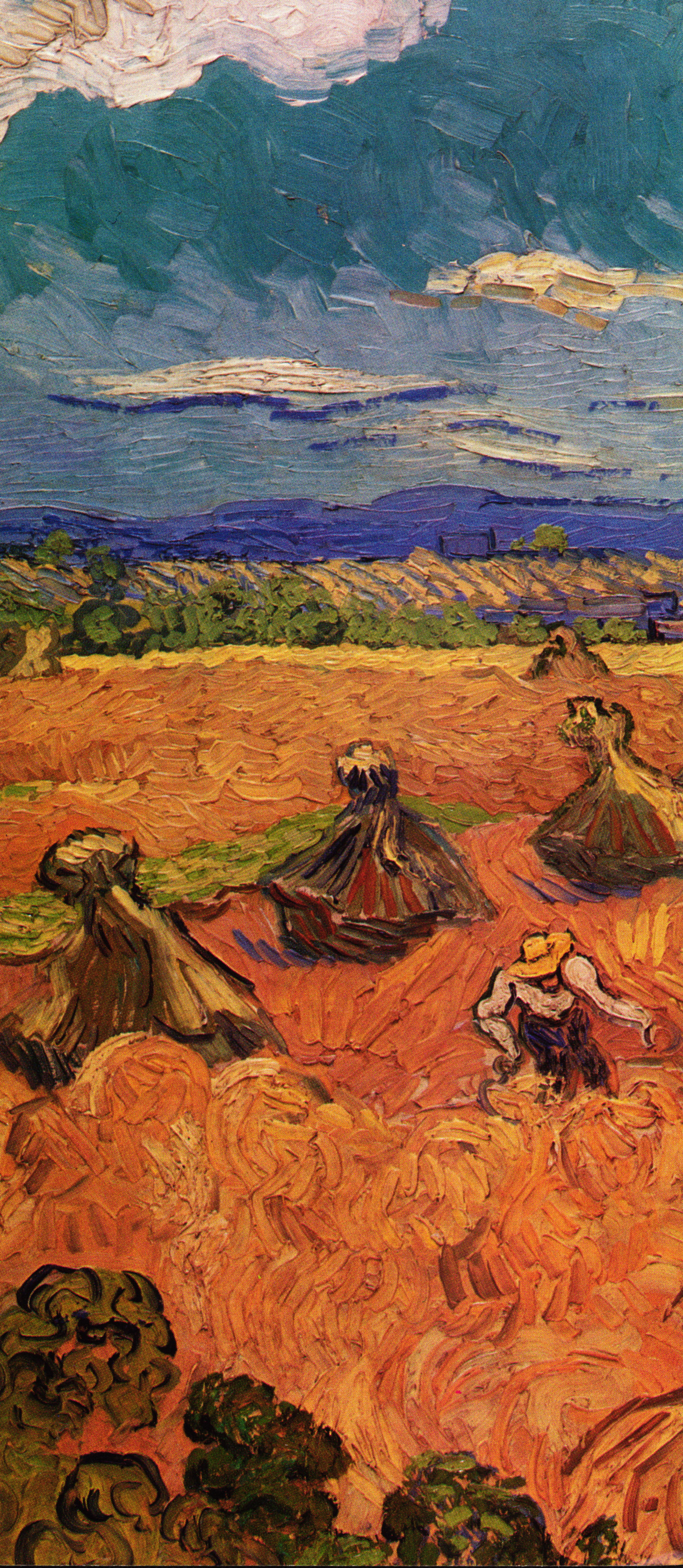
14. Epa Mask (1900-10) by Areogun, Nigerian

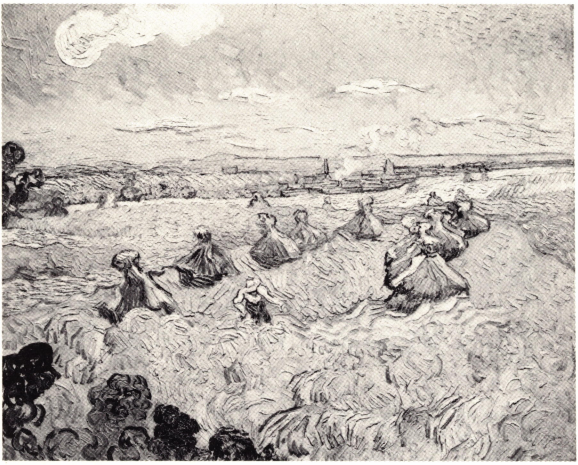
Areogun is considered Nigeria's foremost sculptor. This mask was made from one piece of wood for use at the annual festivities of the Epa Society, a men's secret group of the Yoruba tribe. Above the headpiece is a seated mother with twins and four other children. As the birth of twins was considered a mysterious event, this subject assured the mask's power and mystery.



16. The Trellis (1862)
by Gustave Courbet, French

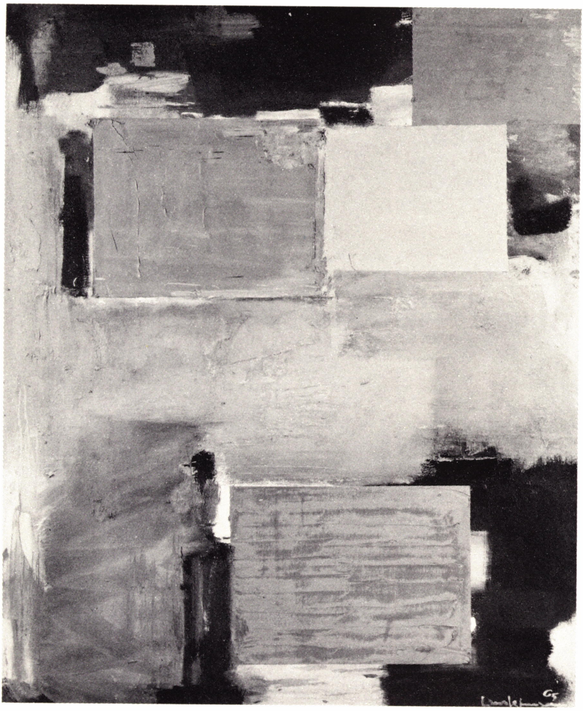
This famous painting displays Courbet's independent approach to style,free of the classical and romantic doctrines that polarized French art of his time. Courbet's realism in subjects prepared the way for the visual revolution of Impressionism. While the girl's figure graciously complements the composition, the real subject of the painting is the richly colored cascade of flowers. Their delicate, sensuous textures are heightened by Courbet's technique of applying oil paint with both brush and palette knife.





17. The Wheat Field (1888)
by Vincent van Gogh, Dutch

The paintings of Van Gogh express both the joy and torment of the world. He built upon the Impressionists' discoveries of color, but took the radical step of using large areas of pure color, applying his paints so thickly and with such energy that the very brush strokes express forms and inner feelings with unprecedented intensity. These devices were Van Gogh's response to the vital forces he felt in nature. The power and emotion of his art had a profound impact on later artists.



18. Night Spell (1965)
by Hans Hofmann, American

Hofmann was one of the chief figures of Abstract Expressionism, which after 1945 became the first American art movement to attain international importance. Technical mastery in manipulating oil paint and remarkable control of the advancing and receding visual properties of color are among the special qualities of his work. Hofmann was also an influential teacher of painting. This picture, done near the end of his long life, shows his still youthful spirit, and his unerring skill in balancing strong colors with more delicate tonal passages.

The Museum is Toledo's finest educational and cultural resource. Here all are welcome to enjoy the enriching values and pleasures of art and music. The Museum is a community institution recognized as one of the foremost art museums in this country.

Main Floor

Museum Collections: Please see the plan inside the front cover.

Temporary Exhibitions: Provide a schedule of carefully organized events to augment enjoyment of the Museum's collections.

Collectors Corner: A sales and rental gallery operated by the Art Museum Aides to present work by regional artists and craftsmen.

Ground Floor

Print Galleries: Changing exhibitions of prints, photographs and other graphic media.

Research Center: The Glass Study Room, Print Study Room and Art Reference Library are available to the public.

Museum Bookstore: You will find publications on the Museum's collections, color postcards, books on art and music, reproductions and other unusual and attractive items.

Concerts: Tickets for the Peristyle Series of major orchestras, dance groups and recitals, and Great Gallery chamber music series are sold at the box office in the Bookstore.

Museum Restaurant: Open for lunch and light refreshments Monday to Saturday.

Education: You are invited to request information about the many programs in art and music for children and adults. The School of Design, occupying the entire ground floor of the West Wing, conducts one of the largest and most comprehensive programs of its kind in any museum.

Membership: You are cordially invited to join many thousands of individuals, families and corporations in supporting the Museum and its programs by becoming a Museum member. Membership can be important to you and to the community.